



10225

musicalia







10225



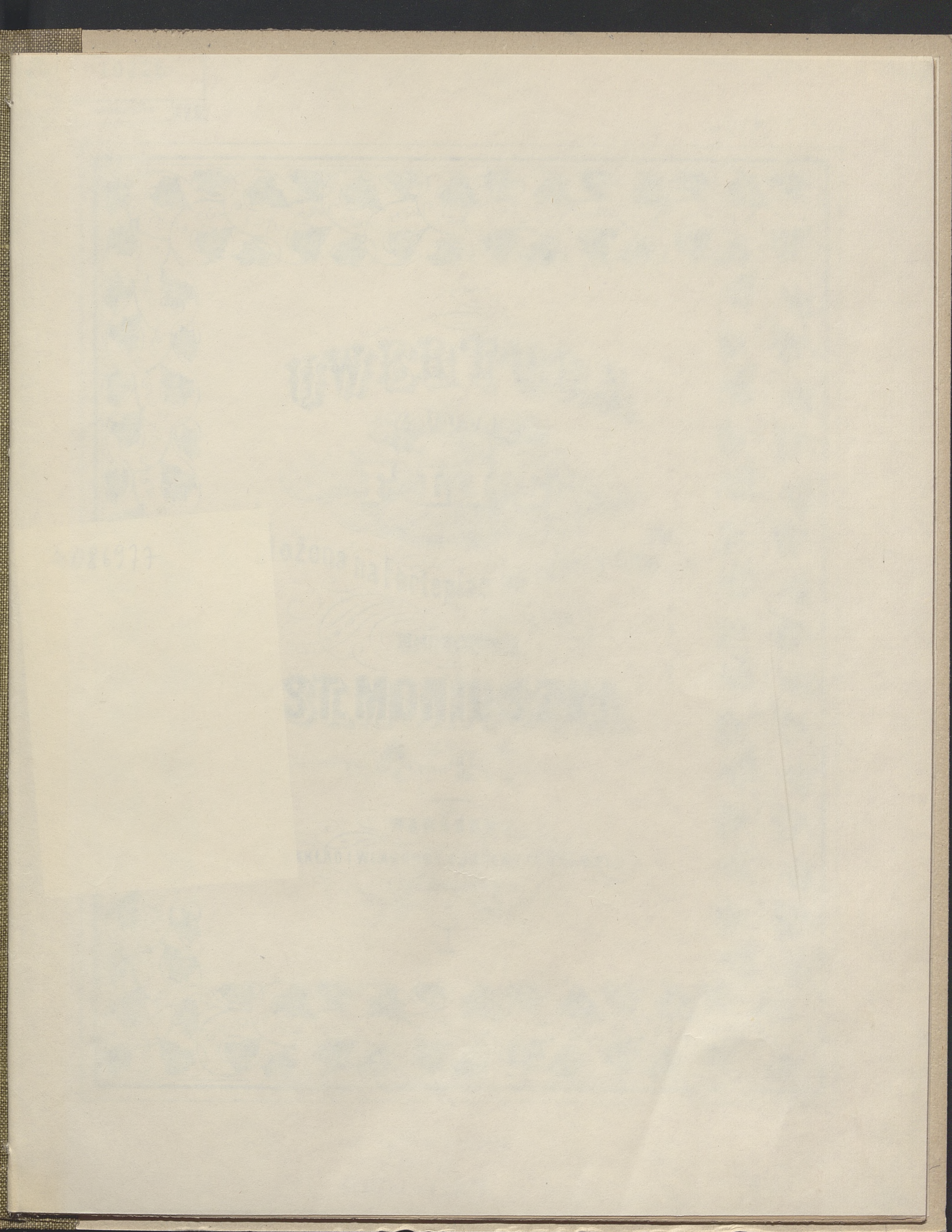
musicalia

Biblioteka Jagiellońska



1002370085













10225

musicalia



# UWERTURA

z Opery

## ELIS

ułożona na Fortepian na cztery ręce

MUZYKA

### ST. MONIUSZKI.

Cena R. 1,20  
Mk. 3.

WARSZAWA

NAKŁAD I WŁASNOŚĆ GUSTAWA SENNEWALD

Ulica Miodowa N° 4.

GER. 81.

NAKŁAD I WŁASNOŚĆ WYDAWCÓW

WARSZAWA

GEBETHNER I WOLFF

W12

7160

4.20



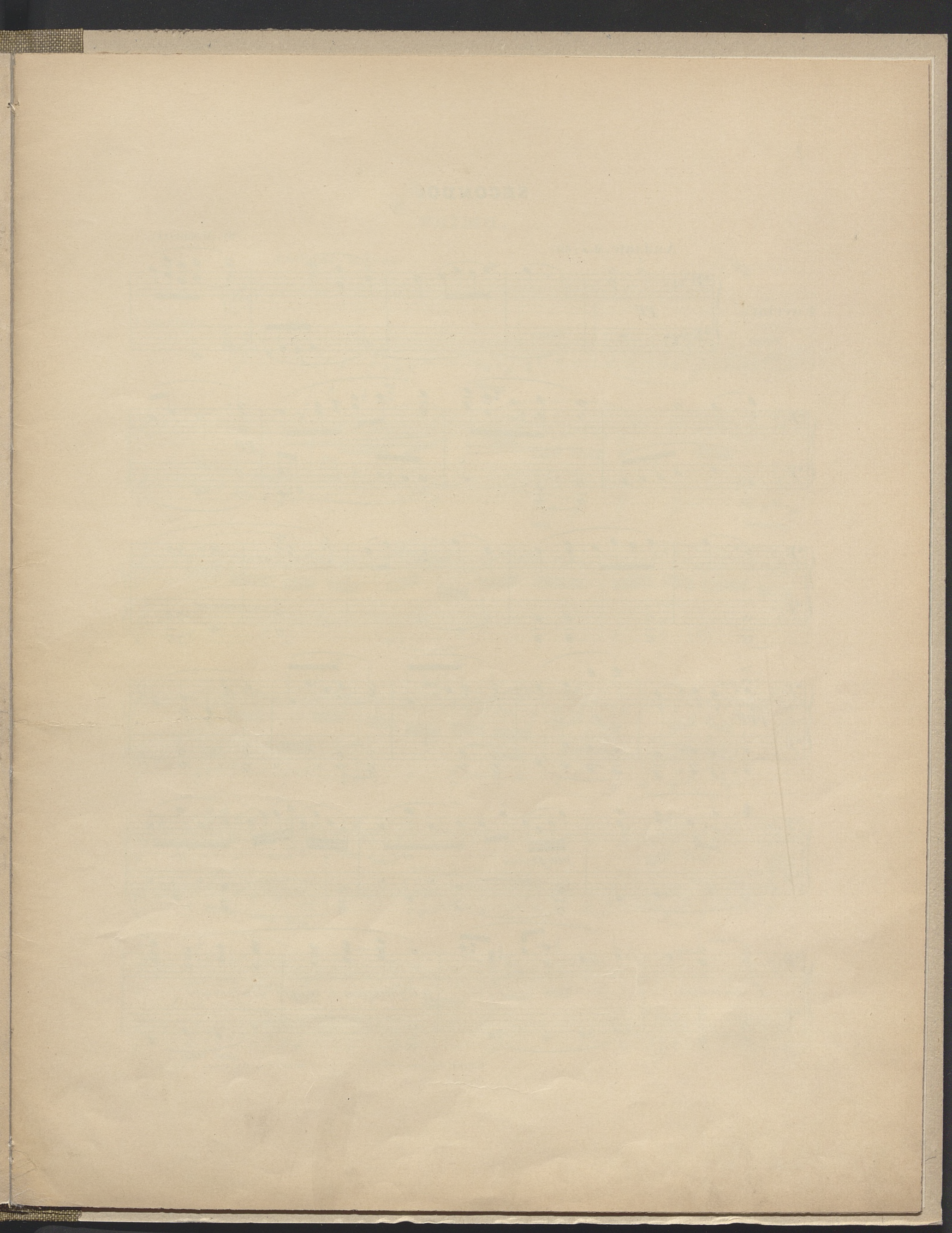
10225

III  
— Mus.



21954 m 687







# SECONDO.

St. Moniuszki.

*lib. Jap.*

Uwertura.

Andante. m. ♩ = 60.

*pp*

*ppp*

*più f* cre - scen - do

*f con anima*

*p ligatissimo e sempre diminuendo*



**PRIMO.**

**Andante.** M. ♩ = 60.

St. Moniuszki.

## Cwertura.

**Uwertura.**

*pp*

*ppp*

*dolcissimo*

*cresc.*

*f con anima*

*dim.*

*p*

*pp*



## SECONDO.

dimi - nu - en - do

Allegro .  $\text{♩} = 132$ .

*pp*

*piu f*



PRIMO.

7

*p* *diminuendo*

Allegro.  $\text{♩} = 132.$

*pp*

*più f*



五

G.S. 81



## 9

G.S. 81



## SECONDO.

The musical score is written for piano and voice. It consists of seven systems of staves. The piano part is in the upper staff of each system, and the vocal part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staff.

*p* *pp* *dolce.* *p* *pp* *più f* *pp* *cre* *scen* *do* *sf* *sf* *ff*



PRIMO.

11

First system of musical notation for the PRIMO part, measures 1-6. The music is in G major (one sharp) and 3/4 time. It features a treble and bass staff. Measures 1-5 contain a series of eighth-note chords in the treble, while the bass staff has whole notes. Measure 6 has a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *p* is present in measure 6.

Second system of musical notation for the PRIMO part, measures 7-12. Measures 7-11 feature a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *dolce.* is present in measure 8. Measure 12 has a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *pp* is present in measure 12.

Third system of musical notation for the PRIMO part, measures 13-18. Measures 13-17 feature a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *piu f* is present in measure 18.

Fourth system of musical notation for the PRIMO part, measures 19-24. Measures 19-23 feature a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *pp* is present in measure 24.

Fifth system of musical notation for the PRIMO part, measures 25-30. Measures 25-29 feature a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *pp* is present in measure 30.

Sixth system of musical notation for the PRIMO part, measures 31-36. Measures 31-35 feature a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *ere* is present in measure 36.

Seventh system of musical notation for the PRIMO part, measures 37-42. Measures 37-41 feature a treble staff with a triplet of eighth notes and a bass staff with a whole note. A dynamic marking *do* is present in measure 42.



## SECONDO.

The musical score is written for a piano and a vocal part. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six systems of music. The first system shows the piano part with a *pp* (pianissimo) dynamic. The second system includes the vocal part with the lyrics "cre - seen - do". The third system shows the piano part with dynamics *sf* (sforzando), *sf*, and *ff* (fortissimo). The fourth system shows the piano part with a *ff* dynamic. The fifth system shows the piano part with a *ff* dynamic. The sixth system shows the piano part with a *pp* dynamic. The vocal part is only present in the second system, with the lyrics "cre - seen - do".

*pp*

*sf* *sf* *ff*

*ff* *ff*

*pp*

cre - seen - do



PRIMO.

13

The first system of musical notation for the Primo part. It consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. The dynamic marking *pp* is placed above the first measure of the upper staff.

The second system of musical notation for the Primo part. It consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. The lyrics "cre - - - seen - - - do" are written below the lower staff.

The third system of musical notation for the Primo part. It consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. The dynamic markings *sf* and *ff* are placed above the first and third measures of the upper staff, respectively.

The fourth system of musical notation for the Primo part. It consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords.

The fifth system of musical notation for the Primo part. It consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. The dynamic marking *sf* is placed above the fourth measure of the upper staff.

The sixth system of musical notation for the Primo part. It consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. The dynamic markings *ff* and *pp* are placed above the first and third measures of the upper staff, respectively.



## SECONDO.

abl. Jao.

dimi - nu - en - do *p*

*più f*



PRIMO.

15

dimi - nu - en - do *p*

*più f*



## SECONDO.

*p* *molto*

*cre* *scen* *do*

*ff* *fp*

*pp*

*molto* *cre* *scen* *do*

*fff* *fff*

The musical score is written for piano and voice. It begins with a piano introduction in the left hand, marked *p* and *molto*. The vocal part enters with the lyrics "cre", "scen", and "do". The piano accompaniment features various dynamics, including *ff*, *fp*, *pp*, and *fff*. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The vocal line is in a higher register, while the piano accompaniment is in a lower register. The score is divided into several systems, each with a grand staff (treble and bass clef) for the piano and a single staff for the voice. The lyrics are written below the vocal staff. The score ends with a final chord in the piano part.



PRIMO.

17



## SECONDO.

This musical score, titled "SECONDO.", is written for piano and voice. It consists of eight systems of staves. The piano part is primarily in the left hand, with some right-hand accompaniment in the first system. The vocal part is in the right hand of the piano staves and includes lyrics in Italian. The score is marked with various dynamics and articulations:

- System 1:** Piano part begins with a series of eighth notes. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).
- System 2:** Continues the piano accompaniment with various chords and melodic lines.
- System 3:** Features a *ff* (fortissimo) dynamic marking.
- System 4:** Includes a *fp* (fortissimo piano) dynamic marking and a *Leg.* (leggero) instruction.
- System 5:** Continues the piano accompaniment with various chords and melodic lines.
- System 6:** Includes a *fp* (fortissimo piano) dynamic marking and a *Leg.* (leggero) instruction.
- System 7:** Features the vocal part with lyrics: *fp dimi - nu - en - do*. Dynamics include *fp* (fortissimo piano) and *Leg.* (leggero).
- System 8:** Continues the piano accompaniment with various chords and melodic lines. Dynamics include *pp* (pianissimo) and *Leg.* (leggero).

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The piano part is primarily in the left hand, with some right-hand accompaniment in the first system. The vocal part is in the right hand of the piano staves and includes lyrics in Italian. The score is marked with various dynamics and articulations.



PRIMO.

19

First system of musical notation for the PRIMO part, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The melody in the treble staff is marked with accents and a forte (*ff*) dynamic. The bass staff provides harmonic support with chords and moving lines.

Second system of musical notation for the PRIMO part, measures 5-8. The melody continues with eighth-note patterns and accents. The bass staff has a dotted line over measures 6-7, indicating a pedal point or sustained bass.

Third system of musical notation for the PRIMO part, measures 9-12. The music features a series of chords in the bass staff and a melodic line in the treble staff. A forte (*ff*) dynamic is indicated in the treble staff.

Fourth system of musical notation for the PRIMO part, measures 13-16. The melody is marked with accents and a *sf* (sforzando) dynamic. The bass staff has a dotted line over measures 14-15, with a *Ped.* (pedal) marking at the end of the system.

Fifth system of musical notation for the PRIMO part, measures 17-20. The melody continues with a *sf* dynamic. The bass staff has a dotted line over measures 18-19, with a *Ped.* marking at the end of the system.

Sixth system of musical notation for the PRIMO part, measures 21-24. This system includes vocal lyrics: *sf dimi* (measures 21-22), *nu* (measure 23), *en* (measure 24), and *sf do* (measure 25). The music features a *Ped.* marking at the end of the system.

Seventh system of musical notation for the PRIMO part, measures 25-28. The melody is marked with a piano (*pp*) dynamic. The bass staff has a dotted line over measures 26-27, with a *Ped.* marking at the end of the system.



## SECONDO.

This musical score is for a piece titled "SECONDO." It consists of seven systems of music, each with a piano accompaniment and a vocal line. The piano part is written in bass clef with a key signature of two flats (B-flat and E-flat). The vocal part is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "seen", "do", and "cre" are visible under the vocal line. The piece concludes with a double bar line and the marking "G.S. 81".

*pp*

*pp*

*f*

*ff*

*seen*

*do*

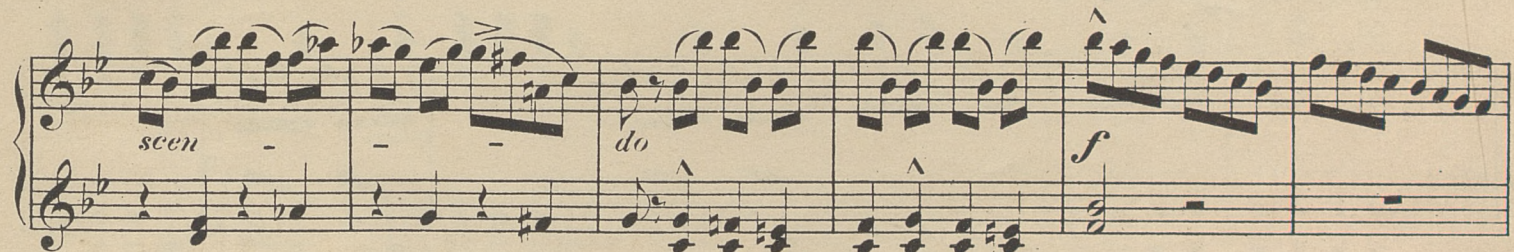
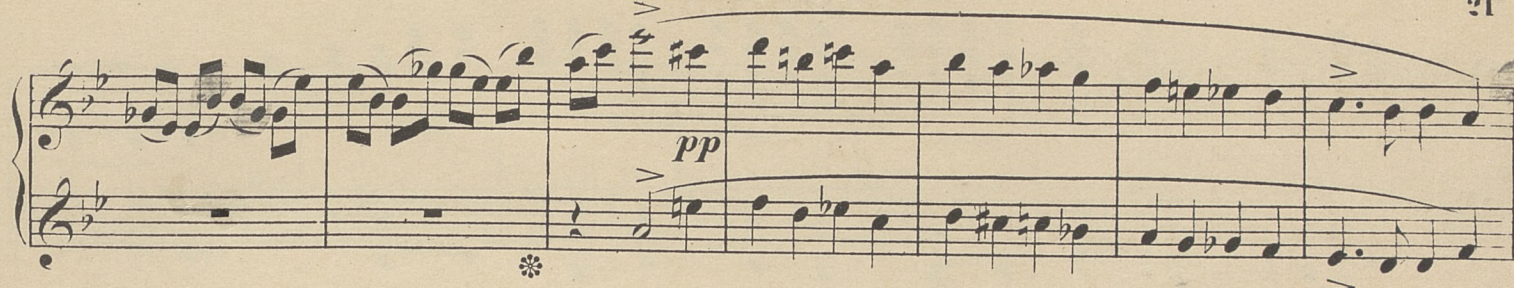
*cre*

G.S. 81



PRIMO.

21





## SECONDO.

This musical score, titled "SECONDO.", is written for piano and organ. It consists of eight systems of staves. The piano part is written in the right hand of the first system and continues in the right hand of the subsequent systems. The organ part is written in the left hand of the first system and continues in the left hand of the subsequent systems. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and a repeat sign.

*ff* *ff* *ff* *f* *f* *sp* *f* *f*

G. S. 81



## 23

G.S. 81





KSIEGARNI I SKŁADU NUT MUZYCZNYCH

# GUSTAWA SENNEWALDA

W WARSZAWIE.

MIODOWA No. 481 (6).

## SZKOŁY ROZMAITE.

|  |          |      |
|--|----------|------|
| <b>Carulli.</b> Szkoła na gitarę hiszpańską. . . . . | rs. kop. | 1 60 |
| <b>Devienne.</b> Szkoła na fletrowers .              |          | 1 20 |
| <b>Niedzielski.</b> Szkoła na skrzypce               |          | 3 —  |

## Kompozycye fortepianowe.

## SZKOŁY.

|                                |                  |      |
|--------------------------------|------------------|------|
| <b>Cramer.</b>                 | Szkoła . . . . . | 1 80 |
| <b>Dobrzyński Ign. Feliks.</b> | Szkoła           | 2 25 |
| <b>Kurpiński K.</b>            | Szkoła . . . . . | 3 —  |

## ĆWICZENIA.

**Nowakowski, J.** Les encouragements de la jeunesse, douze études faciles et progressives sur des airs polonais:  
Op. 45. Liv. I. . . . . — 45  
Liv. II. . . . . — 75

## KOMPOZYCJE SALONOWE.

na Fortepian na 2 ręce

|  |      |
|--|------|
| <b>Alkan.</b> Cantique des cantiques,<br>pour Piano ou Orgue-Har-<br>monium . . . . .                | — 20 |
| <b>Becker Fr.</b> Caprice élégant, op. 7 . . . . .   | — 70 |
| <b>Brahms Jan.</b> Dwa tańce węgierskie . . . . .  | — 30 |
| <b>Brzezińska F.</b> La Cloche (Dzwon)<br>Notturmo . . . . .   | — 30 |
| — Krótkie melodyjne preludya . . . . .   | — 60 |
| — Oczekiwanie . . . . .  | — 30 |
| — La Résignation. Mélodie . . . . .  | — 30 |
| — W górach . . . . .   | — 30 |
| <b>Brzowski J.</b> Esquisse d'une im-<br>pression pathétique. Improm-<br>ptu étude, op. 10 . . . . . | — 60 |
| <b>Czechowicz.</b> Pensée. Bagatelle . . . . .   | — 15 |
| <b>Dietrich M.</b> Deux Mazourkas . . . . .  | — 60 |
| — Deux mélodies de Gounod<br>„Envoi de fleurs“ et „Si-la<br>mort—est le but“ . . . . .               | — 60 |
| — Grande Polka militaire . . . . .   | — 45 |
| — Galop de bravoure . . . . .  | — 55 |
| — La Havanaise, Dansenationale . . . . .   | — 45 |
| — Polonaise brillante, op. 38 . . . . .  | — 50 |
| — Polonez z op. Mignon (Polo-<br>naise de l'op. Mignon) . . . . .                                    | — 45 |
| — Polonez weselny . . . . .  | — 40 |
| — Rose des Alpes. Valse . . . . .  | — 40 |
| — Violette de Parme . . . . .  | — 55 |
| <b>Einert.</b> Au Bord de la Vistule,<br>op. 4 . . . . .   | — 55 |
| — Dwa mazurki, op. 5 . . . . .   | — 55 |
| — Polka de Salon, op. 6 . . . . .  | — 60 |
| <b>Gavotte</b> de Louis XIII, . . . . .  | — 30 |
| <b>Gobbaerts,</b> Speme Arcana, Mélo-<br>die de Mlle Adelina Patti.<br>Rêverie-Caprice . . . . .     | — 40 |
| <b>Grétry A. F. M.</b> Chór straży<br>nocnej . . . . .   | — 25 |
| <b>Gnossmann L.</b> Elégie, op. 32 . . . . .   | — 45 |
| — Tristesse, Chant sans paroles,<br>op. 33 . . . . .   | — 40 |
| <b>Grüneberg W. A.</b> Mazourka de<br>salon . . . . .  | — 30 |
| <b>Gungl J.</b> Potpourri sur des mélo-<br>dies slaves . . . . .                                     | — 75 |

|  |          |
|--|----------|
|  | rs. kop. |
| <b>Herzberg.</b> Antoine. Trois mélodies, op. 68 . . . . .               | — 45     |
| — Romance, op. 72 . . . . .  | — 45     |
| <b>Hoelzel G.</b> Trois chansons sans paroles . . . . .                  | — 70     |
| <b>Horbowski M.</b> Chante toujours, Valse de Salon . . . . .            | — 30     |
| <b>Jaroński.</b> Szumka . . . . .  | — 80     |
| <b>Kania E.</b> Trois études caractéristiques, op. 6, komplet . . . . .  | 1 15     |
| Nr. 1. Le Soir Romance . . . . .   | — 30     |
| „ 2. La Nuit. Ballade . . . . .  | — 40     |
| „ 3. Le Matin. Chanson . . . . .   | — 45     |
| — La Grazioza Polka, op. 7 . . . . .                                     | — 45     |
| — Valse, op. 10 . . . . .  | — 75     |
| — Sur le Rhin Trois Romances, op. 16 . . . . .                           | — 60     |
| — Troisième Valse de salon, op. 26 . . . . .                             | — 55     |
| — Valse-Impromptu, op. 40 . . . . .                                      | — 45     |
| — Op. 44. 4-me. Nocturne . . . . .                                       | — 40     |
| — L'insouciance, 2-me. Valse Impromptu, op. 49 . . . . .                 | — 60     |
| <b>Kolberg O.</b> Grande Marche, op. 21 . . . . .                        | — 75     |
| <b>Koman H.</b> Grand Nocturne, op. 8 . . . . .                          | — 85     |
| — Deux Mazourkas, op. 9 . . . . .  | — 75     |
| — Valse, op. 10 . . . . .  | — 75     |
| <b>Kontski Antoni.</b> La dolce Rimembranza, Mazourka, op. 158 . . . . . | — 60     |
| — Souvenir de Varsovie. Polka, op. 159 . . . . .                         | — 60     |
| <b>Kraszewski K.</b> L'Absence. Valse caractéristique . . . . .          | — 25     |
| — Dwa polonezy na Fisharmoonikę lub Fortepian, op. 119 i 120 . . . . .   | — 30     |
| <b>Krogulski Wł.</b> Dwa mazurki salonowe . . . . .                      | — 30     |
| — Minor-Walc, op. 23 . . . . .   | — 40     |
| — Polonez na fortepian . . . . .   | — 25     |
| — Sen dziewicy. Marzenie (Réverie) . . . . .                             | — 30     |
| <b>Kunicki Leon.</b> Mazurek wiosenny . . . . .                          | — 15     |
| <b>Kurpiński K.</b> Piętnaście polonezów . . . . .                       | 2 —      |
| — Witaj Królu Polskiej ziemi, Polonez . . . . .                          | — 40     |
| <b>Lewandowski Leopold.</b> Wiochna, Mazurek sielankowy . . . . .        | — 30     |
| <b>Lubowski J.</b> Fantaisie sur des thèmes slaves . . . . .             | 1 —      |
| — La Gondole, Morceau de salon . . . . .                                 | — 55     |
| — Grande Mazourka . . . . .  | — 55     |
| — Six Etudes caractéristiques . . . . .                                  | 1 20     |
| <b>Miller K.</b> Pensée . . . . .  | — 40     |
| <b>Monczyński R.</b> Mazourka de salon, op. 11 . . . . .                 | — 45     |
| — Valse, op. 12 . . . . .  | — 45     |
| — L'Aurore, op. 13 . . . . .   | — 45     |
| — Nocturne, op. 14 . . . . .   | — 45     |
| <b>Niewiarowska J.</b> Mazourka . . . . .                                | — 30     |
| — Trzy obertasy . . . . .  | — 60     |
| <b>Noch R.</b> Troisième Mélodie, Romanza . . . . .                      | — 45     |
| <b>Nowakowski J.</b> Barcarolle, op. 42 . . . . .                        | — 45     |
| — Mazourka favorite, op. 43 . . . . .                                    | — 55     |
| — Druga Ballada, op. 64 . . . . .  | — 70     |
| <b>Paladilhe E.</b> Mandolina. Sérénade . . . . .                        | — 30     |
| <b>Peter C.</b> Wesoly kowalczyk marsz humorystyczny . . . . .           | — 20     |
| <b>Puchalski.</b> Pan Miecznik, Polonez . . . . .                        | — 20     |
| <b>Rajczak A.</b> Zbiór Krakowiaków . . . . .                            | — 90     |
| <b>Scheibel.</b> Souvenir de Pologne Deux Nocturnes . . . . .            | — 45     |

|  |      |
|--|------|
| <b>Sosnkowski Józef.</b> Opowiedz mi!    |      |
| Ulubiony Romans X-ny Ko-                 |      |
| czubej . . . . .                         | — 25 |
| <b>Sosnkowski Józef.</b> Polonez, op. 16 | — 30 |
| — Sielanka na temata dwóch               |      |
| ulubionych dawnych pieśni                |      |
| polskich . . . . .                       | — 25 |
| <b>Stefani J.</b> Tańce Perski . . . . . | — 45 |
| <b>Syrewicz W.</b> Grande Marche hé-     |      |
| roïque . . . . .                         | — 40 |
| <b>Szadurska V.</b> Un Souvenir, Valse   | — 25 |
| <b>Tatarkiewicz Jan.</b> Tęsknota, Me-   |      |
| lodya pamięci Wiktoryny Ba-              |      |
| kałowiczowej . . . . .                   | — 30 |
| <b>Trehde.</b> Tyrol i jego syn. Pieśń   |      |
| ludowa . . . . .                         | — 40 |
| <b>Troschel W.</b> Marsz żałobny, na     |      |
| instrumenta dęte metalowe,               |      |
| przełożone na fortepian . . .            | — 20 |
| (Dziela pośmiertne Nr. 16.)              |      |
| — Marzenie, Mazurek salonowy             | — 45 |
| — Snopek melodyi z rodzinnej             |      |
| niwy zebrany . . . . .                   | 1 —  |
| — Valse mélancolique . . . . .           | — 15 |
| <b>Wald Alexandre.</b> Chansonnette      |      |
| sans paroles . . . . .                   | — 15 |
| — Résignation, Chanson sans pa-          |      |
| roles . . . . .                          | — 25 |
| <b>Wielhorski Cte J.</b> Mélodie, op. 28 | — 45 |
| — Cinquième Marche, op. 29 . .           | — 60 |
| — Sixième Nocturne, op. 36. . .          | — 40 |
| — Bagatelles, Morceaux détachés.         |      |
| Mazourka. Deux Im-                       |      |
| promptus, op. 39. . . . .                | — 55 |
| — Deux Impromptus, op. 43 . .            | — 60 |
| — Deux Valses, op. 44. . . . .           | — 60 |
| <b>Wieniawski J.</b> Impromptu . . . .   | — 60 |
| <b>Zarzycki Aleks.</b> Deux Mazourkas    | — 60 |
| <b>Żeleński Wład.</b> Marsz i Antrakt    |      |
| do dramatu „Wit Stwosz“                  |      |
| Rapackiego . . . . .                     | — 40 |

## WYJATKI Z OPER.

|   |      |
|---|------|
| <b>Auber.</b> Marco-Spada, arrangé par Dobrzyński                       | — 75 |
| <b>Dietrich M.</b> Ballade de l'opéra „Linda di Chamounix” de Donizetti | — 45 |
| <b>Grossmann L.</b> „Le Pêcheur de Palerme” Trois Airs de ballet.       |      |
| Nr. 1. Menuetto   | — 30 |
| „ 2. Valse  | — 30 |
| „ 3. Tarantelle   | — 45 |
| — <b>Le Spectre du Palatin</b> (Duch Wojewody) Reminiscences            | — 75 |
| — Csardas   | — 55 |
| — Mazourka finale   | — 40 |
| <b>Halévy.</b> Val d'Andorre, arrangé par Dobrzyński                    | — 75 |
| <b>Moniuszko St.</b> Le Batelier (Flis), arrangé par W. Troschel        | 1 05 |
| — JAWNUTA.  |      |
| Nr. 1. Uwertura   | — 45 |
| „ 2. Wyjatk   | — 60 |
| — <b>VERBUM NOBILE.</b> Party-cya fortepianowa                          | 3 —  |
| — <b>Gi-Panie, Polonez z Verbum nobile</b>                              | — 55 |
| — <b>Zamek na Czorsztyńie. Wspomnienie z opery K. Kurpińskiego</b>      | — 90 |
| <b>Nowakowski J.</b> Verbum nobile, fantaisie, op. 59                   | — 75 |

|   |                 |
|---|-----------------|
|   | <i>rs. kop.</i> |
| <b>Rossini.</b> Carlo il Temerario (Guillaume Tell) ułożone przez W. Troschel . . . . . | — 90            |
| <b>Suppé.</b> Uwertura z op. „Dziesięć cór na wydaniu“ . . . . .                        | — 60            |
| — Wyjątki z op. „Pensyonarki“ . . . . .   | — 60            |
| <b>Troschel W.</b> „L'Elisire d'amore“ Wyjątki . . . . .                                | — 45            |
| — Les Huguenots . . . . .   | — 90            |
| — I Puritani, Wyjątki . . . . .   | — 45            |
| <b>Verdi.</b> Un Ballo in maschera Wyjątki . . . . .                                    | — 60            |
| — Il Trovatore. Wyjątki . . . . .   | — 60            |

NA FORTEPIAN NA 4 RECE.

Alberti H. op. 25. Fleurs mélodiques. Wyjątki z oper średniej trudności.

Nr. 2. Martha

„ 3. Il Trovatore.

„ 4. La Traviata.

„ 5. Lucrezia Borgia.

„ 6. Lucia di Lammermoor.

„ 8. Fille du régiment.

„ 9. Robert le diable.

„ 10. Norma.

„ 11. Rigoletto.

„ 12. Les Huguenots.

„ 13. Freischütz.

„ 20. Ernani.

„ 22. Sonambula.

„ 27. Faust.

„ 35. La Muette de Portici.

Cena każdego Nru 60 kop.

**Dobrzyński Jg. F.** Symfonia charakterystyczna (konkursowa) w duchu muzyki polskiej, na wielką orkiestrę (układ na 4 ręce przez autora) . . . 3 30

— Osobno: Introduzione e Allegro vivace . . . 1 50

„ Elegia . . . — 70

„ Scherzo . . . — 60

„ Finał . . . 1 35

„Deux Polonaises concertantes à grand orchestre, arrangées pour le piano à 4-mains par son fils Joseph . . . → 60

— Mazurek na 4 ręce . . . — 15

**Grossman L.** Pêcheur de Palerme, (Rybak z Palermo) Uwertura — 60

**Jelski Al.** Dzwonek Polka, op. 27 — 15

— Mazur, op. 39 — 25

**Kania Em.** Spiew Janka z „Werbła domowego“ . . . — 60

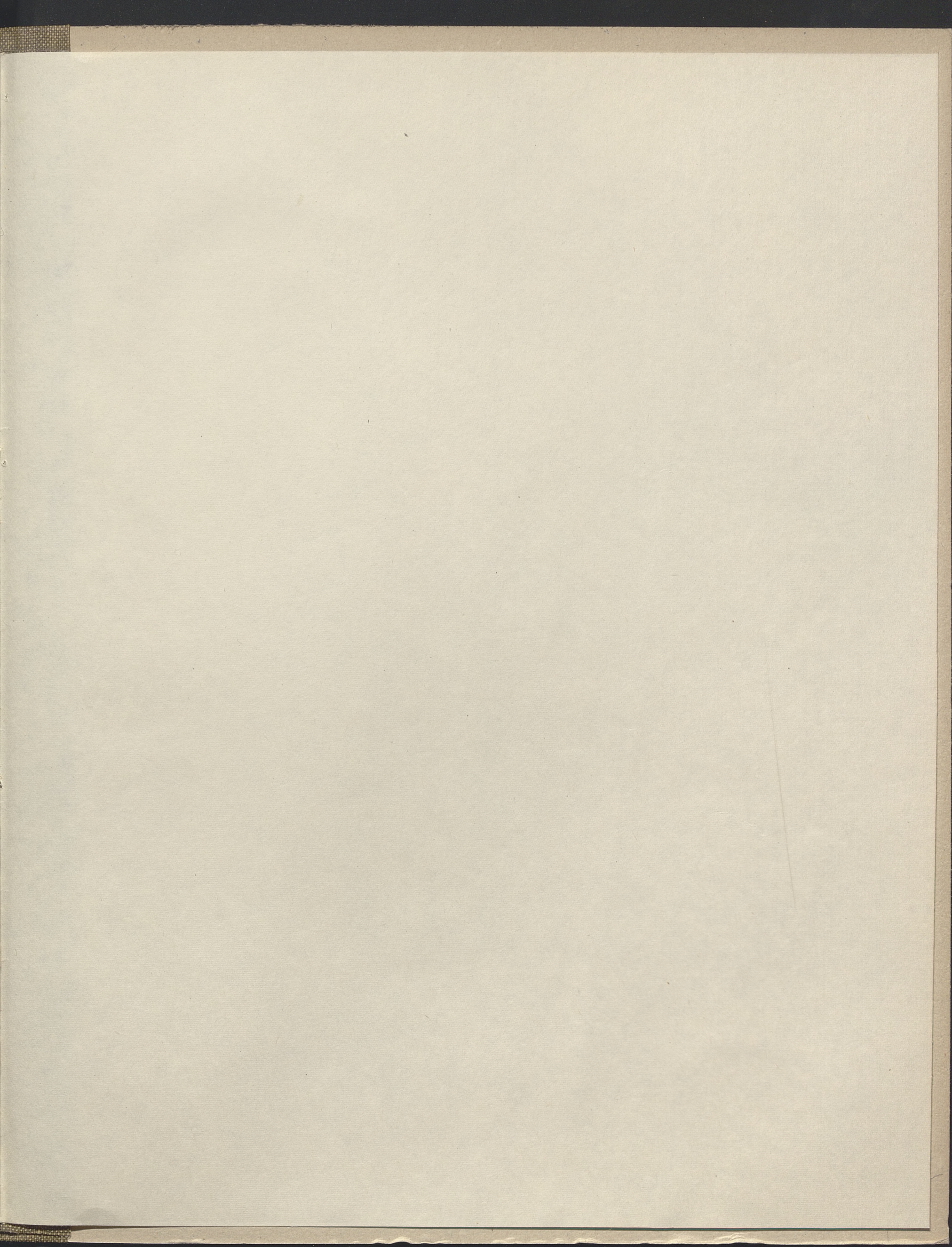
**Moniuszko St.** Uwertura z op. Flis — 90

— Sabaudka, czyli Miłość macierzyńska. Uwertura . . . — 75

## NAJNOWSZE TAŃCE NA 2 RECE.

|            |                                |      |
|------------|--------------------------------|------|
| Duval.     | Ona. Polka . . . . .           | — 20 |
| Göller.    | Marsz Wiedeński . . . . .      | — 20 |
| Ivanovici. | Westchnienie Walc . . . . .    | — 40 |
| Lochmann.  | Małgorzatka Polka . . . . .    | — 30 |
| Millöcker. | Siedmiu Szwabów Walc . . . . . | — 40 |
| Strobl.    | Ploteczka. Polka . . . . .     | — 30 |
| Waldmann.  | Mała Rybaczka Walc . . . . .   | — 30 |
| Wodzirej.  | Ta Trzecia. Polka . . . . .    | — 20 |
|            | — Fikalski. Mazur . . . . .    | — 20 |
| Ziehrer.   | Paziewny Walc . . . . .        | — 40 |







WALDY MYCZKA

WSTAWA NENNEWALDA

WARSZAWA

WYDAWCA

|                       |                       |                       |                        |
|-----------------------|-----------------------|-----------------------|------------------------|
| 1. WSTAWA NENNEWALDA  | 2. WSTAWA NENNEWALDA  | 3. WSTAWA NENNEWALDA  | 4. WSTAWA NENNEWALDA   |
| 5. WSTAWA NENNEWALDA  | 6. WSTAWA NENNEWALDA  | 7. WSTAWA NENNEWALDA  | 8. WSTAWA NENNEWALDA   |
| 9. WSTAWA NENNEWALDA  | 10. WSTAWA NENNEWALDA | 11. WSTAWA NENNEWALDA | 12. WSTAWA NENNEWALDA  |
| 13. WSTAWA NENNEWALDA | 14. WSTAWA NENNEWALDA | 15. WSTAWA NENNEWALDA | 16. WSTAWA NENNEWALDA  |
| 17. WSTAWA NENNEWALDA | 18. WSTAWA NENNEWALDA | 19. WSTAWA NENNEWALDA | 20. WSTAWA NENNEWALDA  |
| 21. WSTAWA NENNEWALDA | 22. WSTAWA NENNEWALDA | 23. WSTAWA NENNEWALDA | 24. WSTAWA NENNEWALDA  |
| 25. WSTAWA NENNEWALDA | 26. WSTAWA NENNEWALDA | 27. WSTAWA NENNEWALDA | 28. WSTAWA NENNEWALDA  |
| 29. WSTAWA NENNEWALDA | 30. WSTAWA NENNEWALDA | 31. WSTAWA NENNEWALDA | 32. WSTAWA NENNEWALDA  |
| 33. WSTAWA NENNEWALDA | 34. WSTAWA NENNEWALDA | 35. WSTAWA NENNEWALDA | 36. WSTAWA NENNEWALDA  |
| 37. WSTAWA NENNEWALDA | 38. WSTAWA NENNEWALDA | 39. WSTAWA NENNEWALDA | 40. WSTAWA NENNEWALDA  |
| 41. WSTAWA NENNEWALDA | 42. WSTAWA NENNEWALDA | 43. WSTAWA NENNEWALDA | 44. WSTAWA NENNEWALDA  |
| 45. WSTAWA NENNEWALDA | 46. WSTAWA NENNEWALDA | 47. WSTAWA NENNEWALDA | 48. WSTAWA NENNEWALDA  |
| 49. WSTAWA NENNEWALDA | 50. WSTAWA NENNEWALDA | 51. WSTAWA NENNEWALDA | 52. WSTAWA NENNEWALDA  |
| 53. WSTAWA NENNEWALDA | 54. WSTAWA NENNEWALDA | 55. WSTAWA NENNEWALDA | 56. WSTAWA NENNEWALDA  |
| 57. WSTAWA NENNEWALDA | 58. WSTAWA NENNEWALDA | 59. WSTAWA NENNEWALDA | 60. WSTAWA NENNEWALDA  |
| 61. WSTAWA NENNEWALDA | 62. WSTAWA NENNEWALDA | 63. WSTAWA NENNEWALDA | 64. WSTAWA NENNEWALDA  |
| 65. WSTAWA NENNEWALDA | 66. WSTAWA NENNEWALDA | 67. WSTAWA NENNEWALDA | 68. WSTAWA NENNEWALDA  |
| 69. WSTAWA NENNEWALDA | 70. WSTAWA NENNEWALDA | 71. WSTAWA NENNEWALDA | 72. WSTAWA NENNEWALDA  |
| 73. WSTAWA NENNEWALDA | 74. WSTAWA NENNEWALDA | 75. WSTAWA NENNEWALDA | 76. WSTAWA NENNEWALDA  |
| 77. WSTAWA NENNEWALDA | 78. WSTAWA NENNEWALDA | 79. WSTAWA NENNEWALDA | 80. WSTAWA NENNEWALDA  |
| 81. WSTAWA NENNEWALDA | 82. WSTAWA NENNEWALDA | 83. WSTAWA NENNEWALDA | 84. WSTAWA NENNEWALDA  |
| 85. WSTAWA NENNEWALDA | 86. WSTAWA NENNEWALDA | 87. WSTAWA NENNEWALDA | 88. WSTAWA NENNEWALDA  |
| 89. WSTAWA NENNEWALDA | 90. WSTAWA NENNEWALDA | 91. WSTAWA NENNEWALDA | 92. WSTAWA NENNEWALDA  |
| 93. WSTAWA NENNEWALDA | 94. WSTAWA NENNEWALDA | 95. WSTAWA NENNEWALDA | 96. WSTAWA NENNEWALDA  |
| 97. WSTAWA NENNEWALDA | 98. WSTAWA NENNEWALDA | 99. WSTAWA NENNEWALDA | 100. WSTAWA NENNEWALDA |



